

SCHOOL ARTS



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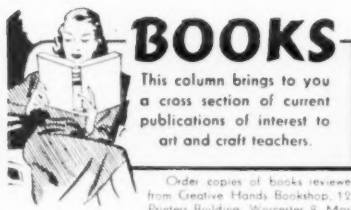
Pictures of Children Living and Learning is a large book (8½ by 11 inches) in which are reproduced 114 selected photographs contributed by schools throughout the United States and Canada, showing good experiences for children two to seven. The photographs originally were mounted for exhibit purposes and included in the kits assembled by the Association for Childhood Education International at the request of the U. S. Department of State. They were shipped in 1951 to Education Centers in Germany. Display of the photographs in the United States brought strong demand for their reproduction in the present form to make them more widely available.

The pictures show children living and learning indoors and outdoors, in environments planned for challenging experiences; children attacking and solving problems; children constructing, creating, experimenting, learning to manipulate materials; children accepting responsibility, learning to better understand and live with themselves and others. Many of the pictures illustrate experiences that lead to subject matter learning and its functional use. Parents and teachers will find these pictures a resource for understanding children and for studying their development. Individual pictures may be enlarged on a screen with an opaque projector for discussion groups. Children will use the book; they like to see children doing things they themselves do.

PICTURES OF CHILDREN LIVING AND LEARNING sells for \$2.00, and may be ordered from the Association for Childhood Education International, 1200 Fifteenth St., N.W., Washington 5, D. C.

Many of You Are Familiar with the excellent work of the Denver Art Museum, Department of Indian Arts. But do you have on file the listing of their many leaflets covering specimens of Indian arts and crafts the country over? They also have material giving known facts and legends about prehistoric Indian tribes and a great deal of background information on ceremonies, customs, history and so on of tribes from the Northwest Indians to the Gulf tribes and from New England to the early tribes in California.

There are three mimeographed sheets (blue, pink, and yellow) listing the titles and prices of the leaflets. The leaflets are, of course, authentic and inexpensive. For a listing of titles and prices, write Denver Art Museum, Department of Indian Art, 1300 Logan St., Denver, Colo., and ask for their Indian culture notes and leaflet series.



Classical Myths in Sculpture by Walter R. Agard. The University of Wisconsin Press, Madison, Wisconsin, Publishers. 204 pages. Size, 6¾ by 10¼ inches. Price, \$5.00.

For a reference book on the subject you will find this book a helpful addition to your library. It shows how the changing treatment of the myths in times and places mirrors the evolution of art and culture.

The book begins with a general statement of the mythological tradition in sculpture, tracing briefly the changing interpretations of Apollo and of Venus to show how these concepts have been represented through nearly three thousand years. Succeeding chapters take up what the myths have meant to sculptors in classical times, the early Christian and medieval period, and the Renaissance, French classical and non-classical, and to modern sculpture in Europe, England and America. Excellent photographs on high-grade coated paper (nearly 100 in all) were secured by the author from contemporary sculptors and European museums especially for this book.

Silk Screen Printing by James Eisenberg. McKnight & McKnight, Publishers. 64 pages. Size, 7¾ by 10¼ inches—paper binding. Price, \$1.25.

This book gives the steps in silk screen printing—tells how to make your own equipment and put it to practical use. Many illustrations are used to supplement the clearly written text, giving complete coverage to the various phases of silk screen printing.

Instructions on colors, paper, stencil methods, glue procedures, use of transfer film and lacquer film as they apply to the subject give you a well-rounded knowledge of the possibilities offered the hobbyist in silk screen work.

How to Paint for Pleasure by R. O. Dunlop. Pellegrini & Cudahy, Publishers. 144 pages. Size, 5¾ by 8½ inches. Price, \$3.95.

This book is written to start the amateur painter in the right direction. It gives all sorts of practical hints and tips from a painter who has been working out-of-doors in landscape painting for the past thirty years. It is not a book for those who would make money out of their hobby, but a book for those who seriously feel the need to paint and sketch in their leisure time. It is written in a simple, easy style that can be followed without difficulty by the very shy or nervous beginner, as well as by those who have already had some experience with water color or oil paint.

Skies and the Artist by Eric Sloane. Art Books for All, New York City, Publisher. 40 pages. Size, 8½ by 10¾ inches—paper binding. Price, \$1.00.

This book shows you, with thumbnail sketches

(Continued on page 9-a)

THE SEARCHLIGHT



SPOTTING ART EDUCATION NEWS
FROM EVERYWHERE

For Craft Workshop Courses this summer, Pi Beta Phi School and the University of Tennessee, Gatlinburg, Tenn., offers you a wide range of subjects, under the expert direction of its staff of craft specialists. Located at the entrance to Smoky Mountains National Park, Gatlinburg has an enviable reputation for encouraging and developing native crafts—so much a part of the heritage of those mountain people. A unique, block print folder offered by the University gives complete details of courses, rates, dates, and credits. Send direct to Pi Beta Phi School for your copy.

For an Outstanding Example of a course of study in art education you will want to see Bulletin 262, recently published by the Department of Public Instruction, in Pennsylvania. Under the able leadership of George Miller, Director of Art Education for Pennsylvania, many committees gave much thought and time in assembling material and presenting it for practical use.

There are three parts to Bulletin 262; part one covers elementary work, part two is for the secondary level, and part three is devoted to better art facilities.

Throughout the 88 pages you will find many excellent photographs that motivate and amplify the text. The format is modern and pleasing in its simplicity, with varying sizes and weights of type used to give emphasis and attract the eye to main subjects.

Mr. Miller will be glad to send you a copy of their new course of study for \$1.00 but he emphasizes that a check (no cash) must be made out to The Commonwealth of Pennsylvania and sent to him with your request for a copy of Bulletin 262. The address, Mr. George T. Miller, Chief, Art Education, Department of Public Instruction, Harrisburg, Pennsylvania.

Syracuse University Will Conduct the Mexican Art Workshop in Taxco, Mexico, this summer. The sixth annual summer session of the Mexican Art Workshop (July 10 to August 14, 1952) is to be conducted as an Extension Program of University College, Syracuse University. This is the University's first venture in the field of cultural exchange and international study in a Latin American country. Courses in Painting, Spanish, and Silvercraft are given by faculty members of Syracuse University in association with Mexican instructors. Prof. Frank Kent, School of Art, Syracuse University, acts as Director. Both graduate and undergraduate credits are available.

As an orientation in Mexican life and culture, the Mexican Art Workshop includes several days in Mexico City for sight-seeing, visits to museums and galleries, and trips to points of historical inter-

(Continued on page 8-a)



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School Arts, May 1952

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2-a

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For your free copy of the color guide, simply send your name and address to Items of Interest Editor, 125 Printers Bldg., Worcester 8, Mass. and ask for a copy of Grumbacher's Designers' Color Guide—before June 30, please.



A **New Disposable Artist's Palet** has recently been developed by the Craftint Mfg. Company of Cleveland, Ohio. Called the "Palet-Pad," this 50-sheet unit is available in two sizes—9 by 12 inches and 12 by 16 inches—and offers amateurs and professionals a completely oil-resistant disposal white surface that eliminates messy palet-cleaning. You simply tear off the oil-soiled sheet containing leftover paint, and a fresh palet surface is immediately provided. Ask your dealer about Palet-Pads.

A **New Adhesive for the Ceramics** industry called SERAGRIP, has recently been announced by the manufacturer, Adhesive Products Corporation, 1660 Boone Ave., New York 60, N. Y. This new adhesive anchors firmly and securely to the firing tray, any size, shape or (Continued on page 4-a)

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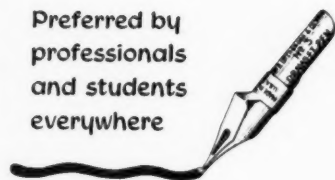
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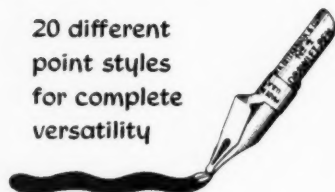
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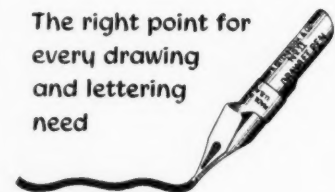
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(Continued from page 2-a)

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* * *

Electric Kilns for Ceramic Hobbyists, amateur and professional, are now being supplied in "Gunmetal Tan" by the L & L Manufacturing Company, Chester 10, Pennsylvania.

The new color was recently adopted, following numerous tests for durability and for its suitability in blending with home, classroom and workshop decoration. Thus, finally, the ceramic hobbyist can work in a modern kitchen, upstairs room or rumpus room instead of confining activities to the cellar, garage or built-on "studio." The new "Gunmetal Tan" finish has a slight gloss, although it is mottled in effect, and is available in all 32 L & L kiln models.

* * *

Ferro Corporation has established a special department for the sale of ceramic supplies direct to schools, hobbyists, institutions, and hobby shops. Called the Ceramic Arts Supplies Division, headquarters are at 214 Northfield Road, Bedford, Ohio, where a new building has been erected. Ferro Corporation is a large United States producer of ceramic supplies. Widespread interest in ceramics as a hobby, coupled with many requests from individuals for small quantities of its products led the company to form the new division. Manager of the new division is Francis A. Emmert.

* * *

Bergen Arts and Crafts, 108 Anderson St., Hackensack, N. J., offers you a list of their ceramic glazes. There are 16 mimeographed pages, size 8 1/2 by 11 inches, giving a complete range of colors for all phases of ceramic work. In addition, there are suggestions on firing and applying the glazes and recommended uses. This company also carries supplies such as ceramic brushes and other items for the artist and craftsman which are not listed in this catalog. For your free copy, write to the company for their Catalogue of Ceramic Glazes and Supplies.

* * *

A Complete Catalog of handicraft supplies is offered you by Cleveland Crafts Company, Cleveland, Ohio. In it you will find a complete line of items you need for a school craft program. The items are illustrated, described and priced. And a convenient order blank and map showing postal zones help you in ordering. For your free copy, simply write Cleveland Crafts Co., 737 Carnegie Ave., Cleveland 15, Ohio, and ask for a copy of their 1952 catalog.

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National Art Education Association Council Meeting St. Louis, Missouri • February 21-23, 1952

The mid-winter meeting of the N. A. E. A. Council saw many familiar faces representing the four regional art associations.



Presidents of the four regional associations L to R—Ivan E. Johnson, Western Arts; Harold F. Lindergreen, Eastern Arts; Catherine Baldock, Southeastern Arts; John W. Olsen, Pacific Arts.

Photos courtesy W. H. Milliken, Jr.

Members of the N. A. E. A. Council L to R Standing—J. B. Smith, Harold Lindergreen, Louis Hoover, Italo deFrancesco, Charles Robertson, Dale Goss, Ivan Johnson, Edwin Ziegfeld, Bert Cholet, Melvin Kohler, and John Olsen.

L to R Seated—Ruth Blankmeyer, Marion Quin Dix, and Catherine Baldock.



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THE ART EDUCATION MAGAZINE



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DRAWING AND PAINTING

ARTICLES

DRAWING

THE PRACTICE OF DRAWING . . .	Worcester Art Museum	290
THE ROLE OF SKETCHING . . .	Maria K. Gerstman	292
WHAT DO YOU SEE? . . .	James Arthur Larsen	294
RESEARCH IN PASTEL . . .	John F. Rios	296
NATURE IN DRAWING . . .	Robert Böttcher	298
GRADATION ACCENTS FORM . . .	Anna Dunser	300
CREATIVE ART IN THE THIRD GRADE . . .	Velma Colvin	302
INDIVIDUAL CREATIVITY . . .	Elma W. Goff	303
LITTLE PICTURES IN BIG ONES . . .	William S. Rice	304
METALLIC DRAWING . . .	Helen Francis	305
DRAWING AND PAINTING IN THE U. S. ARMY	Eugenia C. Nowlin	306

PAINTING

BEGINNERS LANDSCAPE . . .	Mildred W. Gellerman	308
CREATIVE COLOR PAINTING . . .	Kathryn Jerome Twomey	310
LITTLE CHILDREN AND WATER COLOR	Gretchen Grimm	311
BRUSH STROKES . . .	Margaret L. Carrell	312
A NEW APPROACH TO ART APPRECIATION	Marie J. Dollard	314

MURALS

IT'S FUN TO MAKE MURALS . . .	Julia H. Duenweg	316
MURALS FOR OUR CAFETERIA . . .	Hester E. Preston	317
SCIENCE MURALS . . .	Leona D. Leopold	318
MURALS FOR THE LIBRARY	Sara Fenwick and Jessie Todd	320
MODERN MUSIC MURALS . . .	Alice Hale	323
PAINTING EXPERIMENT . . .	Jessie Todd	324

Note: The articles in School Arts Magazine are indexed in the
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DRAWING

"Beautiful colors are for sale in the shops of the Rialto, but good drawing can only be fetched from the casket of the artist's talent with patient study and sleepless nights, and it is understood and practiced by few."

—Tintoretto

THE PRACTICE OF DRAWING

FROM A SPECIAL
EXHIBITION AT THE
WORCESTER ART MUSEUM



"Girl with Shell at Ear"—a chalk, pencil, and white paint on gray paper drawing by Winslow Homer, dated 1880.

ALL pictures are drawn. Regardless of content, they have to be marked out somewhere and somehow. So drawing is a part of painting, and many artists have said that it is the main part.

The ability to draw well has gone into paintings, and more of it has gone into exercises and informal records of observations and ideas. Only minute fractions of these are left. They were scraps of paper or vellum not much valued in themselves until the 17th or 18th century and little sought by collectors before the 20th. They were probably useful to the artists who had drawn them. Though often no more than scribbles, they were records of things seen or remembered, remarks on matters sublime or ridiculous, schemes of arrangement, or fragmentary plans for pictorial, sculptural, architectural, or other compositions.

In recent years these scraps and studies from the workrooms have come to be esteemed by students of the arts, for even a rough sketch can show a draftsman's skill, his invention, his powers of observation, his feelings, and his capacity for thought. A big work had to satisfy exacting patrons and to be viewed in public. The drawing was done for the private use of the artist. It is, or was in times past, a personal document.

Drawings have been made with more kinds of materials than are seen in this exhibition. The great Giotto, according to legend, was discovered as a boy depicting sheep in the flock he tended, with a small pointed stone that would mark on a large flat one. That was towards the end of the 13th century. About a hundred years later Cennino Cennini, another Florentine, described in a treatise a number of methods for drawing on paper and for preparing small wooden panels or skins with grounds suitable for practice exercises. Drawings that have been kept were usually put on paper or vellum. The tools

that made them were usually chalk, graphite, points of metal like silver, which needed a prepared ground, pens of reed, quill, or steel, and brushes. The inks were mainly carbon, bistre, sepia, or other pigment in a medium of gum or glue.

Most drawings have been handled carelessly and are apt to be fragile. Light may damage the paper or the coloring material, and they cannot be kept on view in museum galleries. A special exhibition of such work has, therefore, a certain rarity. The purpose of this exhibition was to show a number of drawings in the museum's collection, accompanied by a number borrowed from other public collections, as a means of indicating the scope of practice in this field of the arts.

Study of Drawings

Words help very little in the understanding of things, and they may throw blocks in the road a person follows when he tries to understand. If words lead the mind away from complete observation or hamper free search for knowledge about a thing, then they do harm. They can be handy in small ways. They can direct a person through a museum building to a particular room, and they might be able to point his attention toward certain parts of a thing or tell him certain facts he would like to know. Mainly, a person has to look and study for himself and learn from what he sees.

Take one of these drawings and look at it. For example, the drawing opposite attributed to the Spaniard, Goya. Nobody knows who made it. Some of the scholars who study drawings think Goya might have been the one. Others say it could have been done in northern Italy or in France. That is a technical question. A responsible answer would take years of professional experience. That may be out of reach now, at this moment, but there is a great deal within reach.

Look some more and, to bring it closer home, suppose that you yourself had taken this piece of paper and some dull red ink and that you had made this drawing. What put the subject into your head? Had you seen something like this—four vagabonds, men twisted out of shape from birth, doomed to live on the edge of the world of people, and said by many to possess the "evil eye"? Did you think them contemptible or, in spite of the poor build of their bodies, did you see them as sensitive in spirit and saddened by their lot? Did you notice in them dignity and pathos?

There is no doubt you knew how to draw and when the idea was clear in your mind, you were able to put it down on paper—write it out, you might say. You took hold of the brush by the proper end and had it move as you intended. Perhaps you made that brush out of hair from the tail of a squirrel or a sable, whipped and set into a quill. It was not the first one you had made or used. For a good guess you had practiced a long time before you did this drawing and you had learned a lot about how things look—all kinds of things and all kinds of forms. The leg of the seated man near the middle: you got that down with not much more than a long bent line, but it tells about weary muscles resting on the ground. You must have known where the muscles belong and the bones underneath them. And the sly face of the man who stands at the left: the features hold together in a head that seems solid, and they are marked as tired and yet resigned to the perpetual fate of an outcast. You put in a lot of information, but you left out trifles that did not count, and you brought the small parts together as if each one belonged with all the rest. So it is not bits and pieces but one thing, one moment in time and thought, one statement with a meaning to be found.

Professional study of drawings has to it a vast amount more than the search for meaning in an artist's statement of an idea, but it never has less than that. Study begins on the modest footing of one person who listens to another: thoughts and feelings conveyed between minds.



"Domestic Conflict" by Guercino (Giovanni Francesco Barbieri), Italian, 17th Century; ink on paper.

Many of these drawings were made by men whom we could not have understood if they had talked in words, but we can understand a fair proportion of this visible language. By observation, study of the things themselves, we can go on learning more, and the distances of date and place and the spaces that stretch between the minds of men will be cut down.



"The Hunchbacks" attributed to Francisco Goya; red ink and wash; Spanish, 1746-1828. To establish the real artist is but a technical question. What is really important is the message the artist conveyed.

THE ROLE OF SKETCHING

IN THE CHILD'S DEVELOPMENT

MARIA K. GERSTMAN

MARION, IOWA

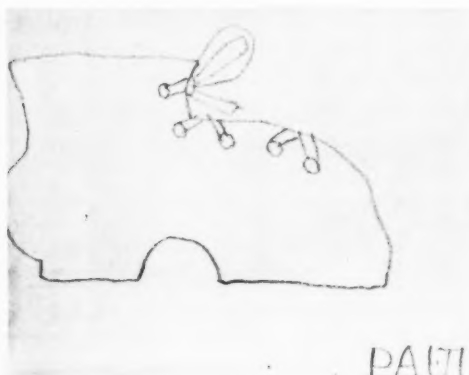
photographs by Herbert Gerstman

THE RECENT TREND in art education has been toward imaginative self-expression rather than improvement of visual conception.

While teaching of sketching is necessary now, as it was in the past, the teaching method need not be the same. It must take advantage of child psychology, must utilize the child's natural curiosity, his love to experiment, his sense of fairness, and his imagination.

Age. One of the first requirements for the teacher is to know what he may, or may not, expect of a child. This knowledge will help him to determine the choice of the objects to be sketched, the position from which they are to be sketched, and the degree of perfection for which to strive. Expecting too much or too little is equally dangerous. For instance, in the lower grades, objects to be sketched should only have two dimensions since the child at this grade level cannot as yet visualize space. Three-dimensional objects, like a flower vase, a shoe, a hand, a face, or a figure, must be seen from a direct frontal or side view. Also, the small child cannot be expected to draw as accurately as an adult. He should have simple tools of expression—chalk, crayon (china-marking pencils are fine), or a heavy paintbrush—and use large sized paper. He will do well if he succeeds in describing simple observations that to him seem of major importance. It is therefore dangerous to impose upon a child conceptions he has as yet not perceived—by correcting his drawing. Skillful questions by the teacher will help the children to make their own observations.

In the upper grades, where objects should be comprehended bodily, the student should be encouraged to anticipate continuation of a line as it disappears from his view. Also, he should be able to register major light and shadow areas.



How a six-year-old sees a shoe.



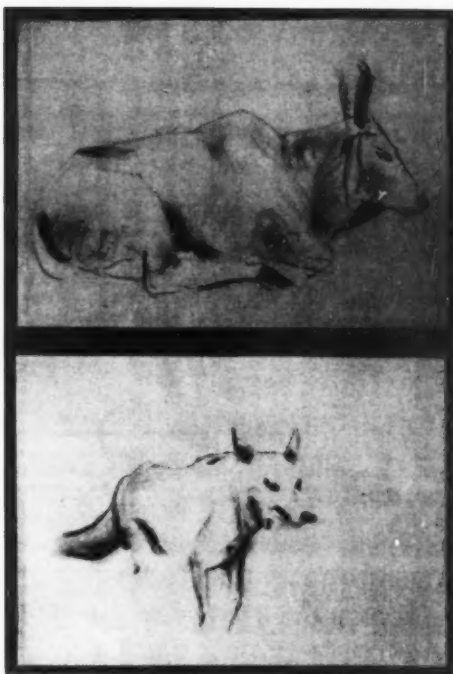
Self-discipline. The older the child, the more he sees and the better should he give account of his observations. However, with the realization of space comes uncertainty of expression and the child that formerly has drawn with bold and continuous lines begins to falter and is liable to switch to a multitude of short and vague lines instead, just as if he were to say, "You pick the right one!" This is a way of circumventing expression. Only by risking mistakes can the child discover where he needs to acquire additional knowledge; only then will he want to improve.

Interest. Children of all grades have one thing in common: they tire easily of one and the same activity. In the lower grades, where projects are simple and do not demand more than a quick recording of impressions, the problem of holding a child's interest is almost nonexistent. However, the older child learns by seeing and discovering more and more features of an object. In order to hold the child's interest focused on one and the same object for a considerable time, so he can make his discoveries, the art teacher must from time to time make the object appear different. He does this by changing, not the object, but the observer. Or rather, he changes the observer's viewpoint.

This works in such a manner: the child is told to ignore all details of an object and to look at it as if it were a single, unified mass, seen against a contrasting background. The shape of this mass is all important; nothing else.

After the mass is registered, the child will become interested in drawing the inside of the blocked area. Warned to compare the size of the parts in relation to each other, he will try to divide the whole proportionally.

Again the object is transfigured: the shapes of cut-outs have suddenly become important. That changes the whole picture. Lines, that formerly have been considered



Love for animals creates better understanding and clearer conception of their form and movements. These four sketches were made by the author during her school years.

justified, seem completely out of place. With cutouts re-adjusted, however, relationship of the parts and their movements also have improved.

To speak of movement where inanimate objects are concerned would at first seem strange. Yet, to fully express the form and character of an object one must somehow identify oneself with the object and, beginning at the location where the base lifts from the ground, go through the sensation of growth to reach its accomplished form.

Movement can only be fully realized if the character of the object and its composition are comprehended. An object which is plump and heavy will appear immobile and restful; while a delicately-shaped object will appear to move gracefully and impart a feeling of freedom and elegance. The substance of which an object is made will also influence its appearance.

Thus, like the fairy godmother swinging her magic wand to change the appearance of things, so the art teacher may change the momentary look of objects by throwing light on the various ways in which these objects may be seen. What a wonderful experience to explore a museum or the zoo!

Once accustomed to consider the different aspects of an object and to put down on paper only what he has actually recognized, the child develops a new and more efficient way of sketching and seeing. Important things are noticed first. Anything added is valued carefully in relation to the whole. Many observations are made before a single line is drawn.

In this manner the child learns to observe to the best of his ability, to look at the world objectively, and to actually know what he has seen!

The same object is seen differently by children of different ages.



Seeing an object from the front or side,



anticipating continuation of a line that disappears from view,



Short and stocky objects appear restful,



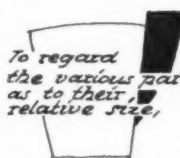
Tall and curved objects appear to move,

Substance matter may be sensed in an outline,

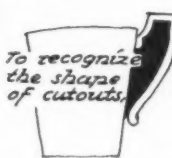
Changing the viewpoint regarding an object;



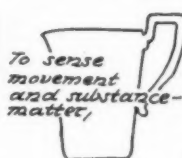
To see the object as a single unified mass,



To regard the various parts as to their relative size,

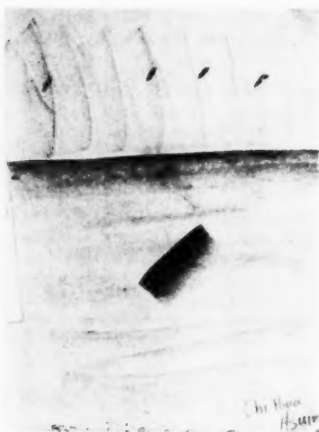


To recognize the shape of cutouts,



To sense movement and substance-matter,

M



Shown above is a student's well-constructed interpretation from what was flashed on the screen after several weeks in the experimental course.



An art student at the University of Wisconsin uses the flash training she received during an experimental course to make quick drawings of a construction project. The course almost always improved students' ability to see quickly what they wanted in a picture.

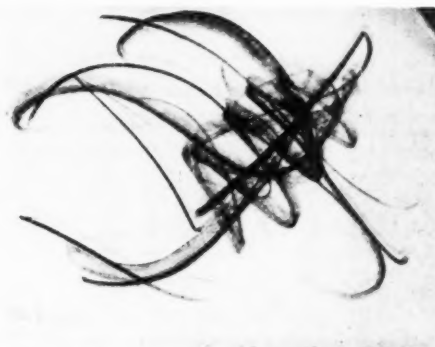
WHAT DO YOU SEE?

JAMES ARTHUR LARSEN
UNIVERSITY OF WISCONSIN
photographs by Bill Hazard

"**WE DIFFER** markedly in our responses toward visual and other stimuli," say those in charge of the Wisconsin project—Philosopher Keith McGary, Journalist William Hazard, and Artist Fred Lauritzen. "None of us sees the world through the same eyes. Our perceptions are intimately tied up with our experience, so much so that we literally see differently though we look at the same thing."

According to definition, objective refers to a description of the way a thing really is. But agree as we may on the principle, mankind in general—and philosophers and graphic artists in particular—have been hard put whenever an attempt was made to agree on the objective truth of any specific idea or object. Schools have arisen around the right to be subjective.

Recent scientific investigations into visual perception have given a new meaning to objectivity. It has become the characteristics of a thing upon which we can sanely agree. It has become the lowest common denominator. All men color their perceptions with opinion, fear, hope, or hate. They literally see the objects with which they are involved as much larger than those which they consider insignificant. Everyone sees objects and persons differ-



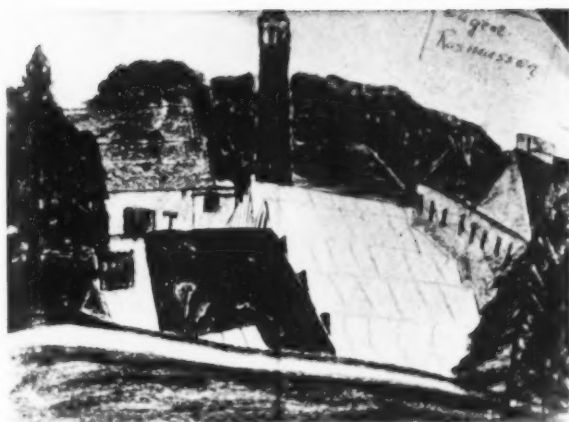
A sketch of just motion, drawn following a strobe-light flash, one ten-thousandth of a second, of a black garbed dancer against a white screen.

ently from anyone else. It is not only a matter of myopia or astigmatism—it lies in the conditioning of the brain fibres themselves.

At some research centers—particularly Ohio State University and the Hanover Institute—a new kind of training in vision is the subject of experimentation. It is being investigated, in part, with the possibility of its being used in the training of student artists, journalists, and photographers. It could easily be of value to any who lean upon visual perception in their work.

The training is called flash training, and is training to see quickly everything that lies in the visual field. The researchers estimate that in some of the aspects of vision—position, brightness, size difference, color, depth, and emergence of an image from the background—the training improves visual acuity as much as 400 per cent.

In one summer course at the University of Wisconsin, students spent 20 hours drawing what they saw in 40 seconds. They literally spent most of their time in the dark, standing before easels equipped with huge sheets of drawing paper. They drew, in the dark, the images—usually abstract—flashed on the screen for one-tenth of a second. Each class drew some 20 such images each class hour. Because drawing was done in the dark, no great accuracy in detail was expected. Hand and eye were co-ordinated. The eye became quick to see what was available in the short time permitted. Each drawing was different from every other student's drawing.



The above sketch of a greenhouse and tall, ivy-covered chimney was done by a non-art student at the end of flash-training. Note the firm grasp of essential structure and light and dark.

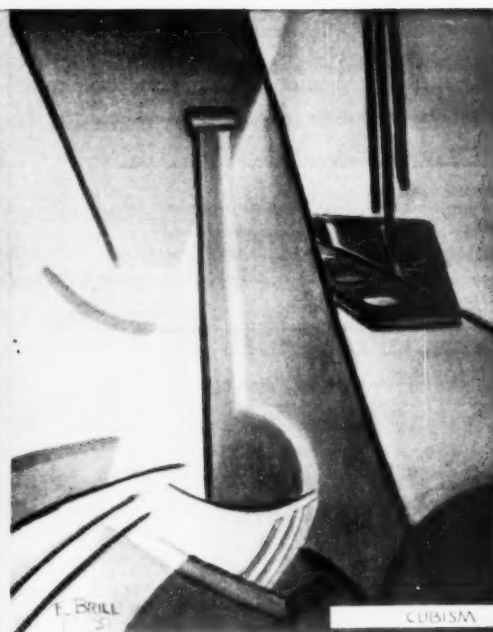


At left: Another non-art student drew this huge, old building, at the end of training, with a sure hand.

Researchers emphasize that the method doesn't teach drawing or composition. Its value lies in the general increase in visual sensitivity. Students become more aware of the periphery of vision. Differences in shapes and sizes become clear in a much shorter time than before. Ability to concentrate on significant material is improved. Composition is more quickly sensed. At the end of the training period, improvement in the artist's habitual technique was quite evident.



A non-art student drew the quick sketch of five buildings, shown below, with a sure perspective, after flash-training for eight weeks, in a University of Wisconsin experimental course.



RESEARCH IN PASTEL

JOHN F. RIOS
PHOENIX COLLEGE, ARIZONA
original drawings by Elnora Brill
photographs by Dr. A. S. Margolin

EVERY semester's work of the school year should provide fruitful art experiences for the student; especially for the art major. Many of these experiences may be provided by specific assignments of an explorative nature or by the student's own desire to do research in the media of his choice. The latter reference should be greatly encouraged, for it opens wide avenues for independent thinking, utilizes creative abilities, and develops individual techniques. It taps all resources available—the library, print collection, slide rule, and all possible human resources. In many ways it challenges the authority of the student.

Research in Pastel Painting is one project of vital significance in this area. Elnora, a sophomore student who chose it for her first semester's work, proves this quite successfully. Her major aim in this project was studying the different styles in painting by executing them in pastel. Thus the first step was to list the various styles from the past and present eras of painting. Elnora's list included the following: realism, cubism, expressionism, impressionism, surrealism, modern abstract, and non-objective.

The subject to be painted in these styles was the second step dealt with; and Elnora's choice was a still life. When the still life was arranged, the work began.

It was then the third step to draw the study as it was in true realism. This was an appropriate starting point because Elnora was familiar with this. It gave her a firm grasp of the project as a whole. From then on she proceeded from one style to the next. But between paintings a lot of reading was done, and prints depicting these styles were studied and compared. Styles presenting different sub-divisions such as Picasso's cubism, and the Romantic cubism of Lyonel Feininger were narrowed down to one painting. Elnora did the one of her choice. But even then she became familiar with the others omitted.

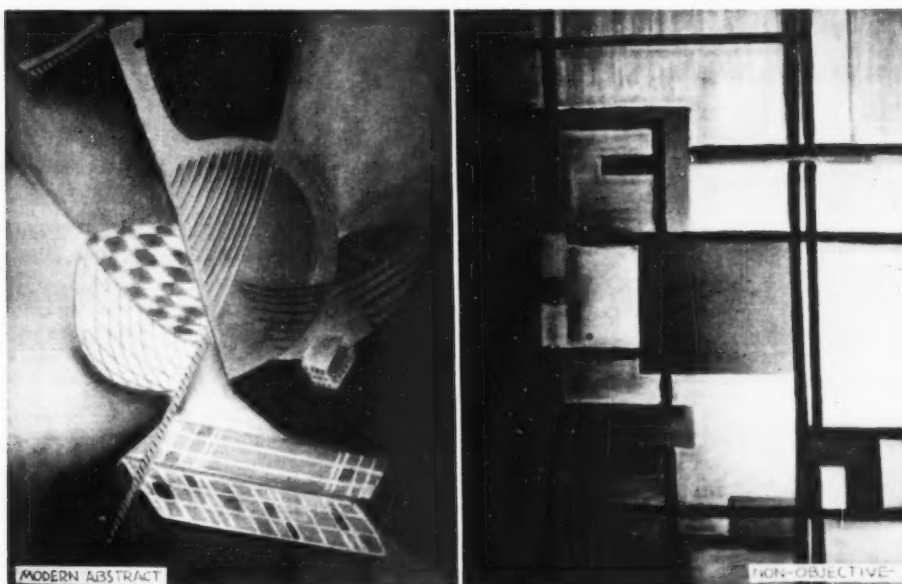
One important factor kept constantly in mind and under the instructor's observance was the different changes that took place in Elnora's way of handling pastels and the different approaches she used to interpret her research. This was of cardinal importance from the standpoint of accumulated knowledge, and further, on the ability to create. For instance, in studying the contents of surrealism Elnora observed that space, time, distance, and infinity are ideas expressed and correlated most frequently in an unusual perspective . . . the unusual associations of real objects in unreal situations; that surrealism is the imagined conditions of objects rather than the objects themselves. She found cubism to consist mainly of cubes and squares which may be called geometric or stereometric forms. In

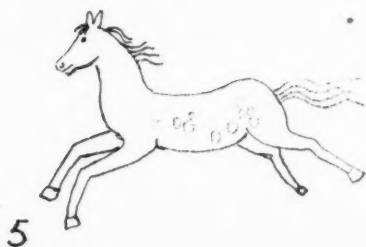
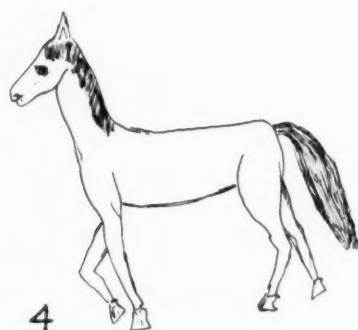
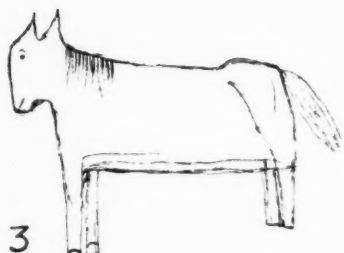
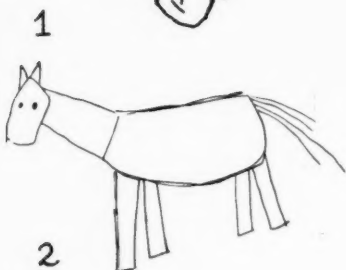
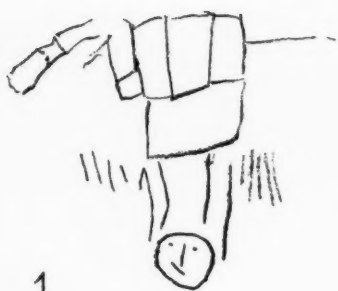


impressionism, Elnora discovered many tones and values which seem to blend up close and seem as objects at a distance. In expressionism, there are dark, glowing colors and objects of a crude and rough nature. It is freely distorted. Non-objective painting is a matter of lines and squares with a pattern of bright, solid colors. All these discovered nouns are now tools which the student learned to use in interpreting her theory about the different styles

in painting. Even if not textbook terms, they are at least means of understanding and of communication for the student.

Research in Pastel Painting may involve a different aspect than the one Elnora followed. If so desired, it could lead to a different goal. For some, it may be a means to an end; while for others, an end in itself. All in all, it is a challenging experience for the art major.





NATURE IN DRAWING

ROBERT BÖTTCHER
BERLIN, GERMANY

THE interests of the child are his surrounding world and the thousand details that are news, secrets, or even miracles to him are taken as a matter of course and often overlooked by most adults. The child learns about his elementary world with a restless use of all his senses—he sees everything, touches everything, and feels everything. He smells everything and would like to put everything in his mouth. What can be climbed will be climbed; fragile articles will be broken; what can be torn will be torn—but this is the child's study of nature.

It is three or four years before a child has an urgent desire and is capable of drawing the things of his surrounding world and the first pictures are so far removed from recognizable objects that even the greatest imagination cannot unriddle the mysterious signs; but for the child these scribbles have definite meanings. Adults should realize that children's drawings differ not only in their lack of technical ability but also in their point of view.

The first example shows what we mean: the horse and rider in Illustration 1 were drawn by a 5-year-old farmer's son who is familiar with everything on the farm. He is bright but has never held a crayon in his hand. He starts without delay, thinks hard, and talks constantly. He takes the task very seriously. "First the head," he says and immediately there is the rectangle which shows some life around the mouth. "There are two eyes." "Now the neck." Again, a rectangle which stays open above. "And now four legs and the tail." Again there are four rectangles. The first one is a little too short and is com-



pleted later—the lengthening piece is not a hoof. The tail is not placed parallel to the legs. Now he notices that the body is missing and so he places it below the legs. This boy always draws downward. "Now Daddy!" Without turning the sheet, there follow the legs, the arms, and the head. Finally he says, "The fingers are still missing." He counts, "One, two, three, four, five" and right and left there are five lines each. He is not at all dissatisfied with his way. He willingly draws more "pictures," with the same thoughtfulness, but they do not show any improvement.

This might seem a hopeless situation to the adult but this is where we all had to start; anything else would not be a natural development, it would make the boy uncertain and discourage him before he even starts drawing. In his favor we find that every line was done with careful consideration; the boy has done as much as he could; the eye-axis in comparison with the nose, in both heads, has been correctly placed. At this age level each difference of direction will be given the greatest possible angle, which is the reason for the rectangular relation of the tail to the legs. The child has drawn what seems to be especially important. The legs were much more important for the horse than the body which was only completed when the rider became a problem. However, we cannot evade the fact that this boy is not creatively gifted. He knows his subject but does not know how to give it form. His drawing vocabulary is limited to four forms: point, line, rectangle, and circle.

Most of the time a few words are enough to show the child the best way. The father only asked if the back of the horse would be under the legs and the rider below them, and the boy realized these deficiencies and corrected them in a new drawing.

How easy it is to point to the omission of the mane, to the joining of the animal from single parts (Illustration 2), to the missing neck in Illustration 3, and to the hooves in Illustration 4. In Illustration 5 it might be suggested that instead of the few careless "dapples" a more definite skin texture might be attempted. In Illustration 6 the absence of the hooves is, of course, astonishing.

(Continued on page 7-a)

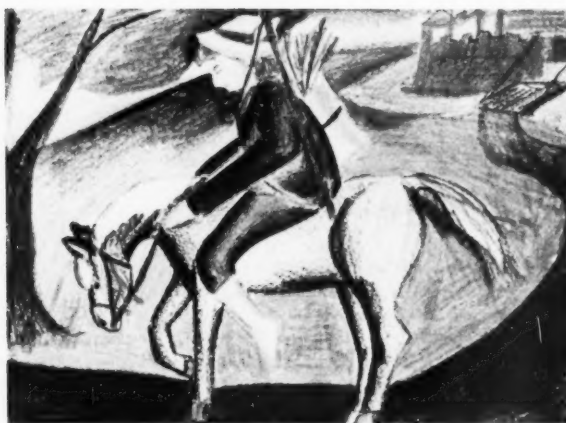




Most masters of painting have made use of the gradations of light and dark in their pictures. This gradual change from light to dark produces a decided emotional and esthetic reaction in most people.

GRADATION ACCENTS FORM.

ANNA DUNSER
MAPLEWOOD-RICHMOND HEIGHTS
SCHOOLS
MAPLEWOOD, MISSOURI



LEONARDO DA VINCI used this knowledge of light and dark in the backgrounds of his pictures and produced a twilight effect. Other painters have used it with success, either consciously and subtly or accidentally. Many painters may use it with feeling but without knowledge.

A shadow on a hillside may fade from very dark to very light in color. This change of value may give some information as to the time of day which is not often important. It may give the feeling of the contour, the size, and the weight of the hill, which is more important. It may give a lift to the spirit of the beholder and that is most important. The shadow may be seen on the actual hill, it may be in a photograph, or it may be in a painting. If the painting is a copy of nature the effect is the same as that in a photograph but if the artist has put emphasis on, and exaggerated the effect of, light and dark the lift of spirit is increased.

A conscious use of the gradation of light and dark is a possibility for the pupils in grade school as well as for the students in high school and college. It may not be possible for the child to see or feel the full effect of the best use of light and dark but he can understand that the change from light to dark gives form and a feeling of three dimensions.

He can see that if the ground in a landscape is shaded from horizon to foreground (from dark to light, or from light to dark) it gives the effect of the ground going back

into space. He can see that a round object, shaded from dark to light, will seem to be a ball and not a flat plate. He can see that the wall of a house shaded from light to dark seems to go back into the distance, and that it is at right angles to the picture plane.

It is not necessary that the teacher explain the why and wherefore to the 10- or 12-year-old child. It is sufficient that he sees that the shading makes things seem more real—that they seem to stand in space.

It is sometimes necessary to explain that the source of natural light has nothing to do with this use of light and dark. It is not a matter of sunshine and shadow. In rendering a group of objects in a room, the artist (child or adult) does not consider the window as a source of light. The light and dark is used solely to build form. If a box is drawn it is realized as a three-dimensional object. It has corners which separate one surface from another. The color is the same on both sides of a corner. In copying such light he would ignore the importance of the corner; he would sacrifice the permanent form of the object for the temporary appearance.

The careful artist will keep in mind the fact that a strong contrast of light and dark at the corner will bring out the form.

One group of children in a sixth grade class took up the problem of building form by shading from dark to light. Their first step was to draw a rectangle and color it very dark along the top and make it gradually lighter toward

the bottom, actually leaving the white of the paper in the lower part. The children shaded such rectangles from right to left as well as from top to bottom until they had the technique.

Then they drew circles and shaded these from the outer edge toward the center, leaving the space in the center the clean white of the paper. It was fun to do this for already there was the thrill of the even shading. Then the children were ready to draw objects in a composition. The first assignment was to make a group of different kinds of fruit just as they had been dumped on a table after a trip to the grocery store. In reality there was no fruit before the pupils. They had to imagine the objects. By doing it in this way they were not confused by the actual light upon the fruit and they were not concerned about making the spheres exactly like any particular apple or orange. They drew grapefruit, pears, peaches, plums, and other things in addition to the apples and oranges.

They found that in using the light and dark to build the form they could not always go all the way around a

circle for often one object was partly behind another. They had the problem of building form without running dark against dark or light against light.

The children found that they were always shading from a line toward the inside of the shape. They learned that this eliminated most of the lines. Here it was found that the background was as important as any other part of the composition, for it was necessary to shade back of light sides of objects.

The teacher did not theorize very far along this line but permitted the children to depend upon their feeling for solidity. Some of the children, of course, arrived at an understanding of the third dimension much sooner than others.

Those who wished to proceed took up the box shape. A group of packages from the grocery store which were rectangular solids was acceptable. A box of matches, a pound of butter, a box of crackers or a package of prunes, or just a box, contents unknown, could be imagined. The pupil could begin with any one surface of one of the objects, shading it from one edge to the opposite. It mattered not where the shading began but the first surface being finished, the one next to it had its fate already decided, for along a line one side had to be dark and the other light to show the strong corners. After a few attempts the children were thrilled to see their boxes take form and sit with weight upon a flat surface. An understanding of space between objects was beginning to develop.

The next step was a consideration of buildings. The class with the teacher's help decided that buildings were just big boxes. They were such big boxes that one couldn't see the top of each box, unless, of course, in an airplane view. The slant of the roofs proved that the houses were variations of the box shape. When the children began to shade the house to give it form they found that they had never thought of real houses when they were drawing. They found that some of the lines they had been putting in didn't mean anything and had to be omitted when they were shading, for those lines represented no change in direction. It became a challenge to draw different kinds of houses, and to shade to show L- and T-shaped houses. They had to consider, too, how they would represent doors and windows without breaking the flat surface of the house.



The sixth grade students tried shading many different objects. Some had more success than others. It was explained that shading is not an art principle. It is never a must. The children who liked it continued to use it. Those who couldn't understand or feel it dropped the effort for the time being. Nobody worried about it. It was lots of fun.

CREATIVE ART IN THE THIRD GRADE

VELMA COLVIN
TALLULAH,
LOUISIANA



A dashing young cowboy.

FROM whom, from what, or from where does the inspiration for creative art come to children? The inspiration may stem from many sources. The teacher should stimulate interest and imagination until the child is eager to create a piece of work to express his ideas. Numerous materials should be available for free and unrestricted use during the creative art period in order that the originality the child possesses will be expressed in his art work as freely as it is expressed in his speech.

Signs on billboards heralded the coming of a circus to our town. Most of the children went to the matinee or night performance, and the next day the children were bubbling over with enthusiasm about the animals, the trick riders, and the clowns. A funny clown with spots on his face was especially appealing to one third grade child. She was inspired to paint a huge face of the clown showing the spots scattered around on his face. Her creation was acclaimed by her classmates as being exactly like the clown in the circus. The look of satisfaction and happiness on her face was proof that great joy comes from an opportunity to create.

The parents of one third grade child were building a new home. This little girl told the class that her mother had a big wallpaper sample book from which she was selecting the paper for the different rooms. That afternoon during art period this girl asked a boy to help her make a wallpaper design that would be pretty to use in her room. They experimented with potato prints and finally chose from their experiments a colorful design of red and green on a background of yellow. The product was not perfect but brought out the relationship between child art and design. The boy and girl who had created and executed this design had an expression of self-

confidence and joy on their faces as they showed their finished product to the class.

A well-known cowboy of movie fame was making a personal appearance at a rodeo in a nearby city. Only one child, a shy little girl in the class, had the opportunity of seeing this famous cowboy. This opportunity inspired the original and spontaneous painting of a dashing young cowboy. Wax crayons were used for the figure with the expression of much detail and brilliance depicted in the regalia of the cowboy. The background was filled in with diluted blue ink which provided a striking effect. This painting was viewed by the children with enthusiasm and interest, bringing to the shy little artist a feeling of pride and confidence in her ability to do something different and worth while.

Our local P.T.A. sponsors a kite tournament every spring, and for days the children are busy making kites of various shapes, sizes, and colors. The day after this tournament one boy painted a picture of a small boy flying a big kite. He told the children that the boy was he, and even though he didn't win a prize he thought his kite was the prettiest one there. This boy felt that even though he had not succeeded in the tournament he could salve his disappointment by painting himself with his kite. This incident shows that a child's inspiration for creative art may even spring from a disappointment and that creative art is a safety valve for emotions and a release for accumulated tension in the child.

Art training for children is not to make artists, but to help children realize that they have ideas, can arrange and organize them in a visible form, and can receive a great degree of pleasure and satisfaction from creating something worth while from their ideas.

INDIVIDUAL CREATIVITY

ELMA W. GOFF
CLINTON CENTRAL
SCHOOL,
CLINTON, NEW YORK

"Battle with the Indians" by
Allyn Earl, nine years old.



AS WE guide the individual child in art, we are aware of his individual characteristics. The child will clearly show himself in the picture he creates. He will receive joy and satisfaction from his creation.

Creative expression becomes evident in drawing when we set in motion the feelings of the young child and encourage him to freely release his ideas. We must give the child opportunities to explore new experiences and to observe carefully the things about him so that he will acquire a vast amount of material for use in his drawings.

The line of action, the simplicity of color, and the pattern of dark and light are outstanding in the picture entitled, "Battle with the Indians," shown above. The

whole picture has been freely released from within the small boy. If we look closely, we will live with the young artist and be a spectator at that great battle.

The happy, bubbling-over-with-joy child may release emotions which show sweeping, curving lines and vivid colors. He feels at this moment that the world is full of wonderful things and he is master of all.

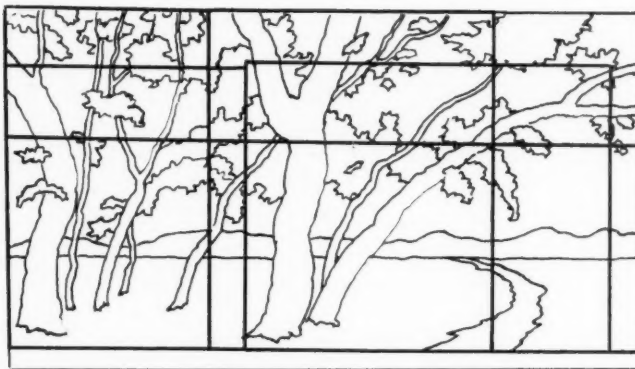
Creative child art is a precious thing. Every child has the right to demand a chance to express himself, and we, as adults, must learn to see as the young child does. Then we may guide him in his creative expression so that he may enjoy greater joy and satisfaction in doing.



Some children will express themselves by using an abstract play of color and form. Dolls were the theme of this creative design by eight-year-old Carolyn Zumbur.

LITTLE PICTURES IN BIG ONES

WILLIAM S. RICE
OAKLAND, CALIFORNIA



A PROBLEM in the high school art classes that is of perennial interest is composition, or the art of pleasing arrangement of subject matter within a given space.

Someone has remarked that it is an artistic crime to have more than one center of interest in a picture. While it may be superfluous to have more than one, it is, nevertheless, convenient to have several in a preliminary landscape study so that one may make several different compositions from it later.

This is the thought we had in mind when we made outdoor studies. The students were told to sketch, in outline only, the entire scene before them, regardless of a center of interest. Then, on taking this sketch into the classroom the fun really began.

We first cut several rectangular paper mats of various sizes and proportions. These were then shifted about on the original sketch, the object being to find as many different compositions as possible. There was no limit to the number required. What fun it proved to be searching for other little pictures within the big one! Occasionally something had to be eliminated or something added to balance the composition. It certainly is surprising how the objects gain in interest when "streamlined."

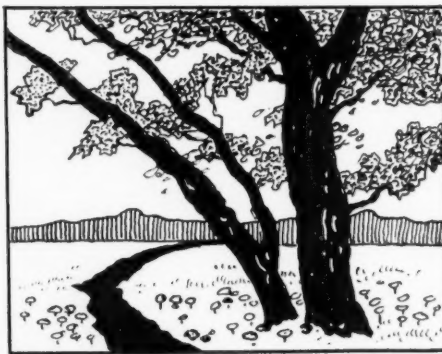
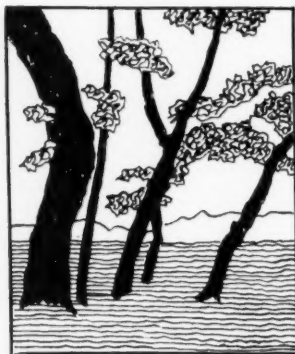
I once proved this with a photograph of a group of oaks that, in nature, seemed very promising material for pictorial work. Technically the photograph was perfect; but it lacked something undefinable—possibly too many

compositions within the one. At least, it never pleased me until I used a finder and broke it into four or five different pictures. The results were amazing. Several really fine compositions resulted from this experiment. Nearly every one of them was more pleasing than the original photograph.

To make little pictures from big ones we proceeded as follows: after finding the subjects as explained previously, tracing paper was used to transfer the subjects to the drawing paper where they were inked with a small drawing pen. Certain areas were filled in with a brush and India ink to suggest tones and color. By changing the values, interesting variations resulted. This, too, was great fun seeing how different the same subject appears when the tones are interchanged.

An interesting variation in technique was accomplished by inking the drawing with a drawing pen on a good quality of tracing paper, interpreting it in three values: first the white paper, second black ink, third an even gray middle tone by inking the paper on the reverse side. We even went further by rendering these little landscapes in water color or wax crayon. In this case, white or gray drawing paper formed the background.

There is no limit to the applications that can be made of these little landscape compositions. Designs for block prints were also developed from them that made excellent pictures for framing.



It is surprising how the objects in a composition gain interest when streamlined.

METALLIC DRAWING

HELEN D. FRANCIS

FORT HAYS KANSAS STATE COLLEGE

A REVIVAL of an ancient medium of art expression has been explored by Drew Dobosh, Assistant Professor of Art at Fort Hays State College, and is being used by pupils in his classes. He calls his medium "metallic point drawing" though he agrees it is derived from the ancient medium of "silver point drawing" which consists of lines drawn with a stick of pure silver. For proper color contrast, the artist has discovered that a piece of ordinary show-card cardboard must be given a light wash of transparent water color or tempera. Some paper companies manufacture a special clay-coated paper which may be used without a wash of any kind.

Mr. Dobosh prefers to use a wire of pure silver as is used in jewelry repair. A silver dime gives a similar effect, the variation coming from the alloy of the coin. A piece of sterling silver tableware will give equal results. Sticks of aluminum and copper may also be used. The edge of the stick or coin must be blunted or rounded for best results. Wetting the silver or other metal will give a slightly darker line, just as wetting a lead pencil tip.

Experimentation reveals that metallic point sketches may be transferred by using a homemade tracing paper made by rubbing a charcoal pencil on the back of a piece of tissue paper.

The finished product resembles lightly drawn pencil work and is especially good for Japanese type linear illustration. Its advantages lie in its economy and adaptability. "Students may not all have a sterling silver spoon," says Mr. Dobosh, "but I have never known one yet who couldn't produce a dime."



The figure above is a silver-point drawing by Drew Dobosh himself, while the landscape below is the work of one of his students.



DRAWING AND PAINTING IN THE UNITED STATES ARMY

EUGENIA C. NOWLIN
CHIEF, ARMY ARTS AND CRAFTS UNIT

The Army Arts and Crafts program offers opportunity for many soldiers to draw and paint during off-duty hours.

Much of the work has direct integrated value to the Army's training program, as paintings and murals become decorative assets to barracks and messhalls. The commercial arts and cartooning also have definite communicative values for teaching and morale building.

Realizing that constructive recreation is the basis of all community life, the Army will continue to encourage the individual creative expressions of its men and women. Through such encouragement many will be able to develop normal individuality.

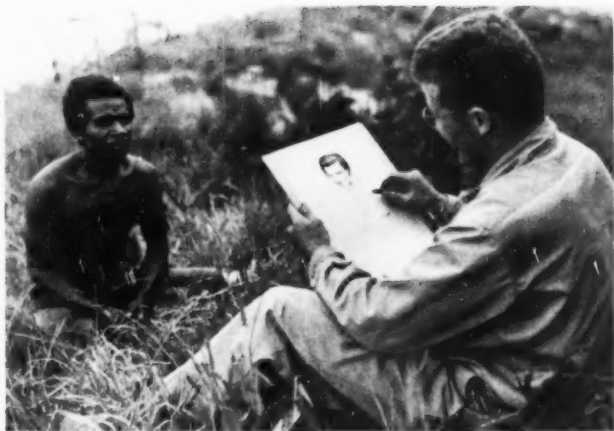


A WAC paints a mural which gives warmth and life to army barracks.



Cartooning offers humorous recreation as well as practical values for the men in uniform.

This soldier-artist has made a valuable contribution to the spirit of army life in his decorative and altruistic conception of soldiers on the march.



At left: A former teacher of art finds time between duties to sketch a native of New Guinea.



There are plenty of models in the Army for the soldier who wishes to pursue the study of portraiture.

PAINTING



A representational expression of the chosen landscape subject.

BEGINNERS LANDSCAPE

MILDRED W. GELLERMAN
SEATTLE, WASHINGTON

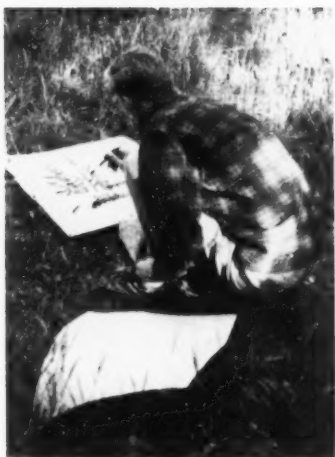
THE first time we went outside to paint, we took along India ink, half-inch flat brushes, and 18- by 24-inch gray paper. Up to this time our students had been confined mostly to design, although some transparent, imaginary water color had been done in the art room with a film for inspiration so, before the trip was made, we had a long discussion about "line" and its importance in painting. We talked about how to make a line interesting in its variation; how important direction of line is to the composition; how, when painting a tree, we start the stroke at the trunk, proceed out to the smaller branches so there will be a feeling of growth in the tree. We had studied about simple shapes of cylinder, cone, cube, sphere, and how light reacts when shining upon these forms. The students were reminded to look for these things in nature. We decided we would not copy nature but try to see, think, conceive ideas sanely, using nature as a source. Armed with this advice, the students proceeded to paint outdoors.

Line, used freely, was the basis of the composition. They worked directly on the paper without use of pencils. Bringing their line paintings back to the classroom the next day, they painted in the color with opaque paint. We talked about warm and cold colors and, since this was a sunny day, we decided we must have hot highlights and cold shadows.



Below: Students at work. Limited materials provided freedom for outdoor work.

Much value was gained through this procedure. The knowledge of line was much better understood, composition was stressed, a use of color was experienced. Students had a chance to apply their knowledge in breaking up space but, best of all, students were able to go outside for the first time and bring back paintings which were worthy of "hanging on the wall."



Outdoor sketching offers opportunity for study of detail and decorative pattern.



At upper right corner is the landscape subject as it recorded photographically, while below is a student's successful creative interpretation of it, utilizing nature as a source of decorative creative inspiration.

CREATIVE COLOR PAINTING

KATHRYN JEROME TWOMEY
MARLBORO, NEW YORK

A suggested method of solving some of the preliminary difficulties of beginner's painting.



DO YOU find that painting as a class subject presents a whole flock of discouraging problems? If so, here are methods which may help you solve some of them.

Children readily understand the distinction between a drawing as a picture composed of lines, and a painting, as a picture composed of shapes of color. Where it is possible to give them the chance to use paints regularly from kindergarten on, their painting techniques develop parallel to other lines of growth, and they express themselves in paint as naturally as in any other medium. But when you get a class of fifth, sixth, or seventh graders who have had very limited painting experience, or none at all, and who have reached that self-conscious age which scorns the expressionistic and demands a degree of realism, you cannot hand them paints, point out the difference between drawings and paintings and expect paintings to ensue. All that ensues is frustration, discouragement, resentment, and confusion. In the first place, they have no idea how to begin. All their previous experience, with coloring books, with crayons, so much better suited to making lines than masses, has conditioned them to outlining things and then filling them in. They may even have been required to get the outline "approved" before filling in. If, in addition, it is a large class in a conventional classroom, and the equipment is the usual large jars of poster paint, brushes, and water pans, there are mechanical difficulties of the first order as well.

The first problem to tackle is the physical one, and it is one that often seems impossible to solve for large classes. The time-honored method of pouring paint into the water pans for each child is time-consuming, paint-wasting, and confusion-creating. And who wants to wash all the pans afterward? May I propose a method which has worked smoothly for large classes? On a large paper plate place metal caps from milk bottles or lids from baby food jars, one for each color to be used. Fix a plate for each child or, if seating arrangements warrant, one for each two children. We use coffee cans for water if the desks are big enough to hold them—less spilly and more capacious. To encourage "brush work," a half-inch flat bristle brush

is good. After a period of painting, the supply in each little cap is pretty well depleted. We add a few drops of water to each one and collect the plates, stacking them one on another. Next day the supplies are replenished and this is an agreeable task for teacher's helpers. They spread out the plates and put paint in the proper caps with a teaspoon. Usually the paint remaining in the caps is moist enough so that more paint can just be added to it. If any has dried, the paint comes out in a neat little cake. When a color has become muddled, the cap can be rinsed or discarded.

"Middle-aged" children, without a painting background, need to gain a feeling of mastery over their materials and techniques before attempting to paint pictures—thus evolved the following experiments.

For materials we used a paint plate with red, yellow, blue, black, and white paint; half-inch bristle brushes; and gray bogus paper. If it is convenient to put the bogus paper over a damp newspaper, the paint dries more slowly and is more easily worked.

I told the class that we are not making pictures but that we were going to experiment to find what we can do with colors, and how they affect one another. The children seemed relieved to find that the anticipation of using paints was not to be shadowed by the necessity of producing a likeness.

This is the order of our First Experiment:

We painted a good-sized spot of white, any shape, anywhere on the paper.

Then we painted a spot of blue, or red, or yellow, beside it and touching.

With definite brush strokes we blended the blue and white, trying to get a variety of tints from palest to pure blue. Just stirring the two was avoided; definite brush marks were made.

After the brush was thoroughly washed, a smaller spot of black was painted beside the blue one. The blue was blended into the black just as the white and blue were blended.

This procedure may be repeated with any one of the primary colors.

By this time many of the class will want to try other experiments of their own and do so eagerly.

In our Second Experiment we took a look at our previous experiments. The children were becoming eager and color conscious, so while they seemed receptive I pointed out examples of particularly good brush work, before proceeding.

(Continued on page 7-a)

LITTLE CHILDREN AND WATER COLOR

GRETCHEN GRIMM
STATE TEACHERS COLLEGE
EAU CLAIRE, WISCONSIN

Water color should be regarded as a clean, invigorating experience which little children can enjoy as a medium of play.

WATER color painting has a strange reaction on children. Some love it; some fear it. It all depends upon the background, the age, and the personality of the child.

I am reminded of a little fellow in the second grade. He adores painting, he loves it, and seems to need it. For months when I came into the room he would say, with great hope in his voice, "Are we going to paint today?" I am happy when I can say, "Yes," as then his eyes will light up like black fires and he is "rarin' to go."

Most little children are not afraid of water, of color, or of the results. They think all results are beautiful. They splash and daub with never a worry. Colors run together but children don't mind. They like to use color and water. After all, that's what water color means—water and color.

Water is distinct and different from other media. It is plentiful and should be used abundantly. Color is the other half and should also be used abundantly. It should be fresh and brilliant and stimulating. When we see bright, clean, clear colors, we see bright, happy youngsters. We should constantly bear in mind the properties of water color. It is a transparent medium—not opaque like tempera paint. Many people think that opaque colors are better than transparent ones for young children. Why is this? Is it because opaque colors are easier for children to use and therefore the results more satisfactory? Thank goodness, we do not have to worry about results with little children. Also, there is something very clean and invigorating in water color which cannot be secured in opaque colors or in any other medium. We must, of course, consider the physical abilities of each age. For the little children this indicates at once long-handled brushes, large jars of paint, and 18- by 24-inch paper, or larger. They can paint at easels, on tables, or on the floor.



Teachers of very young children should not demand specific subject matter results in the painting efforts. Most children enjoy painting merely to learn about brushes, paint, and paper. They should be allowed to explore these materials freely. They are more interested in the activity than the result. We should constantly bear in mind that we are not cameras. We may as well begin by expecting the paintings to consist of nothing more than blobs of paint. The paint, water, brushes, and paper themselves offer sufficient motivation for work. The adult constantly seeks "finish," perfection, and "photographic-likeness" but these are not the aims of children. As I stated before, we are not cameras. We are greater. We have potentialities far superior to the camera—deeper and more far-reaching. We are a human mechanism with creative abilities and latent talents.

So we must try to forget finished results and play up this idea of the children's fun and the children's opportunity for exploration and creativity. This cannot be limited by subject matter, a particular method, or by attention to undue neatness in execution. We have all seen how a brush of one color is dipped into jars of another color and parts of the painting repainted with several coats of different colors. Often the paint runs on the paper and puddles are formed. The children even dip their fingers into the color at times—just out of curiosity. They also attempt to paint their own hands. Though this type of curiosity may seem prankish and unnecessary, it is really a normal, healthy attempt to learn about things in the little child's ever-expanding world.



BRUSH STROKES

Painting in The Oriental Manner

MARGARET L. CARRELL

LOS ANGELES, CALIFORNIA

THE most versatile approach to painting is through the medium of brush strokes. Many believe that having a naturally sensitive eye for color and perfect balance will produce finished drawings but a definite method of approach will shorten the period of uncertainty and give the student relaxed freedom that he may concentrate on his creative idea.

The custom of Chinese brush artists is to kneel on the floor and swing the brush freely from the shoulder. The brush is held toward the end of the handle, giving leverage and freedom for long strokes. The brush is always held perpendicular to the page for solid lines and pressure on the flat side of the brush is given only when one wishes to produce textural effects, as dry brush—in foliage, stone, wood, or the like. A medium rough or rough paper will produce the greatest variety of strokes and textures and by holding a round brush always perpendicular to the page one achieves a thin line which can become as wide as the full width of the brush by pressure. Hence, alternate touches of pressure and release, pressure, then again release, gives variety in line.

As for composition, the instructor might explain the meaning of rhythm in line and how it applies to composition and perform a series of strokes in repetition across the page with a half-inch flat brush, always using tube color.

Students should try lines of rhythm in small compositions using various arrangements such as two carrying lines of equal height; one up each side of the page; one with a carrying line the height of the picture; the other with a shorter line to form a triangular composition; or two carry-



Left: Lay the brush toward you and push quickly upward in the shape of a leaf. One may produce many types of lines and dry brush effects by using the flex of the brush, as shown above and below.



ing lines, one up each side of the page, to form an archway, as a cathedral arch or trees arching over roadway.

A good rule for balanced color distribution is that the masses repeat in large, medium, and small sized spots.

For the actual brush stroke practice, speed is necessary for best texture. Slow strokes produce only solid lines, so lay the point of a round brush toward you, not resting the wrist, and push the brush quickly upward from the bottom of the page in the shape of a leaf. As you carry the stroke upward, press in by touch for wide lines and release pressure as stroke finishes for thin line. Do the same

from top to bottom and one center line for the vein of the leaf. A leaf is hence but three strokes. Petals of flowers are one touch of the brush to the paper. The more pressure the larger the petal.

One can produce stipple effects, grass, leaves, grapevines, cattails, tulips, daisies, foliage of all sorts by only a dozen strokes. This is the ancient art of Chinese painting from which many beautiful floral compositions can come by freebrush. The trick of it is touch and agility. Never rest the wrist. Always push the stroke with the whole arm and run as in penmanship on the fourth or fifth finger. The hand should be relaxed and dropped below the level of the wrist. Any tension will produce short, jerky strokes not desirable.

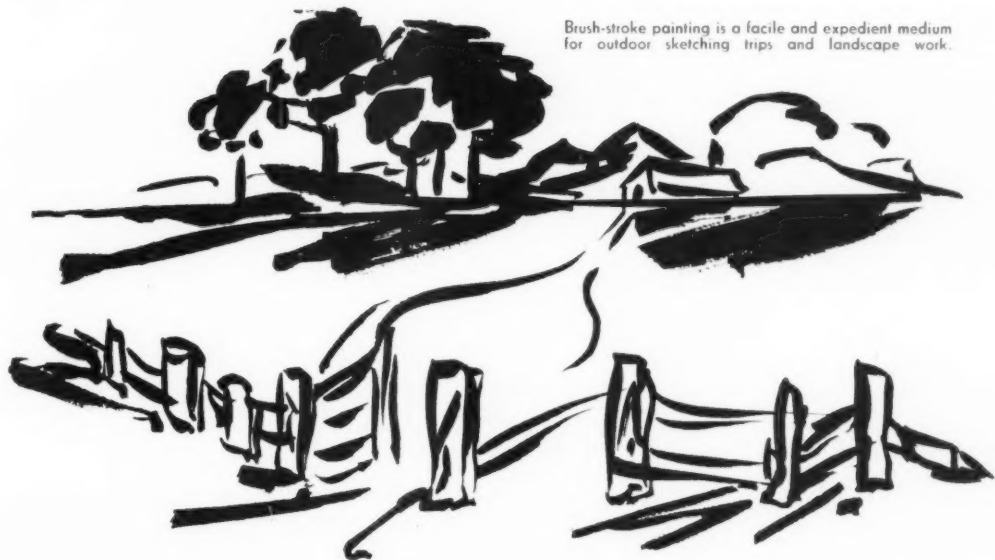
For further development, plan a page of calligraphy drawings, sketching out-of-doors, if possible. Using only the brush and India ink, gather objects such as gateways, light posts, cars in motion, foliage in shorthand symbols. Produce a variety of line: thin and thick strokes; large, medium, and small sized masses; solid lines, and textures. Texture is produced in two ways: (1) Holding the brush as usual, lay the full flat side of the brush to the paper and push it quickly to left or right. (2) Hold the brush underhanded, as a child does a spoon before being taught correctly, and press second finger on bristles. Excellent effects for rendering trees and foliage can be attained by this method, using a circular motion. This produces light and dark tones in one color, as well as solid and white paper texture all in one touch, giving shadow side to leaves as well as sunlight side if brush is used wet without much pressure.

Foliage effects are rendered last in smooth and texture techniques as in Chinese painting. A light graded wash in the background may be added for shadow, thus using all the experience so far acquired.

Use of the brush stroke for design, color projects, and sketching trips gives reason for continued practice in brush painting. Continued brush practice is desirable even for professionals as a limbering-up essential for speed of performance. As one gains experience, brush strokes attain the same agility as penmanship and become the closest thing in art to music because of its sensitive response to feeling and touch.



Brush-stroke painting is a facile and expedient medium for outdoor sketching trips and landscape work.



A NEW APPROACH TO ART APPRECIATION

MARIE J. DOLLARD
SOUTH HILLS HIGH SCHOOL
PITTSBURGH, PENNSYLVANIA

A black ink and dry brush landscape.



ART is anything made or done by man that affects or moves us so that we see or feel beauty in it. Wherever man lives, there you will find art. Art appreciation is the understanding, enjoyment, and experiencing of beautiful things. A knowledge of art appreciation helps to make living itself an art.

Our forefathers came from many countries bringing with them many customs, ideals, religious beliefs, nationality, and racial characteristics. European standards of art were set by the aristocracy for generations, thus most people coming to America knew little of the art of their country. In America art had been associated with the wealthy. The arts of the past have been overstressed for the few.

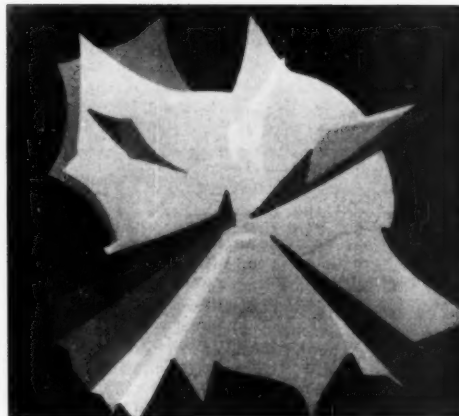
Since we inherited from our ancestors the desire to make beautiful things, we will study the background of their countries and find their contribution to the development of art in America which inspired us to create.

PURPOSE—to find the contribution made to cultural America through art, by the countries from which our forefathers came; our evaluation of these contributions. The students in the art department were asked to name the countries from which their parents or grandparents came.

The following were represented: Africa, American Indian, Austria, Belgium, Canada, China, Czechoslovakia, England, France, Germany, Greece, Holland, Ireland, Hungary, Italy, Jamaica, Lithuania, Mexico, Persia, Poland, Scotland, Spain, Sweden, Turkey, Wales, and West Indies. It is interesting to note that the greatest number were from Germany, Ireland was second, while England and Italy tied for third place.

The students selected the country they wished to study. They followed a general outline in doing research work, although there were deviations from the outline which made the work interesting and kept the themes individual.

Our outline was entitled "The Art of (country studied)" and included Land (location); Youth; Home (interior and exterior); Clothing; Occupation; Recreation (games, music, etc.); Education; Influence of Background on Art, Sculpture, Architecture, Music; Outstanding Artist of Country Past or Present and His Influence on Our Culture—example, the French painter, Rouault, used distorted figures, flattened tapestry-like background, and exotic coloring. The heavy outlining of his work can be traced back to the partitions of medieval stained glass.



An abstract design with representational meaning.

Rembrandt was known as the shadow king and by the use of shadow, depth is given to the picture. Later Sargent attempted by light and dark to give a similar effect.

We are not copying or imitating. Pearson states, "All copying of subject or technique as seen by the physical eyes, Naturalism, is craft, not art. The only item needed to copy is skill. Natural pictures have value only as historical records." Through our study of recording facts, we have set the stage for recreating subject into our own conception and organize all our elements into design, the organization of the elements of color, space, line, texture, planes, and form into rhythmic relationship.

As a result of our study the students painted in oil, transparent and opaque water color, made pencil and pen and ink sketches, designed costume textiles for clothing, interiors of rooms and three-dimensional pictures. Music and poetry were interpreted. Models were made in plastic clay and cast into plaster. They used any medium they desired for the development of their specific projects.

They told the group some of their findings of the countries studied, illustrating their talks where possible. Their product of the contribution of the country to American culture was presented to the class and evaluated.

A few examples follow: the student studying Italy became much interested in sculpture after studying Michelangelo. She made a modern head in bas-relief in plastic clay. Then followed the experience of learning to cast it into plaster, making the negative and positive molds. The finished product being white, it will be hung on black velvet in the living room of her home.

A girl selected Africa to study because it was the birthplace of her great grandmother. Her selection was a Negro spiritual, "Go Tell It on the Mountain," printed in one of the five dialects spoken in Africa, at the base of a group of "singing heads" beautifully arranged. The girl, having a lovely voice, sang the song in the dialect as well as English for the class.

The contribution by a boy studying Canada was a three-dimensional picture depicting early life in the Rockies.

The study of China was the background for the design of a living room planned on Chinese influence.

The study of the American Indian led to the making and casting of a totem pole.

The products were most interesting and original, but the student's development should not be judged by the quality of the product but by the subtler meaning and value it represents to him.



We have found great traditions in art do not develop without great publics to support them. In the modern period, these publics have been those of the minority groups within the community. In any long view of art history, whole nations may develop standards of taste in the arts. These standards will give a stamp of unmistakable character to creative expression. The levels to which these standards attain will depend upon people's resources of creative experience, upon tradition, and talent. In the past, these standards have been developed in diverse ways by different people and were ever-changing to express the age.

We are experiencing rather than learning about great art, we are being equipped with the knowledge of the cultural development of the countries of our forefathers and that development will go on endlessly.

That technique is not being used simply for technique's sake, but for the purpose of searching out forms which express with sincerity and with power, what is most valuable and enduring in the unfolding of the American people. This search takes many paths since American art is eclectic, a composite of elements, traditions, customs, ideals, religion, racial influences, and helping to shape world affairs since we know work and skills of all nations.

American art is now quite individual and no longer suffers from lack of knowledge of enough different kinds of aesthetic expression, but as its development has been aided by the art of all countries it has helped us in our understanding to learn of the background to overcome the idea of assumed superiority.

We hope our creative powers can be used so that our environment, in America, will reflect us as honestly as any other country's environment has reflected its time, place, and people. We have seen what other nations have contributed to the United States and their influence on American art. Can we release our power to do something new and original? That is a challenge.

At left: The peace and quiet my mother talks about in her native land.



The Chinese influence in interior decoration.

IT'S FUN TO MAKE MURALS

JULIA H. DUENWEG
TERRE HAUTE, INDIANA



A FIFTH grade teacher collected the letters her pupils had written to an absent classmate telling him of school activities. She was impressed with the number of times the children in different words and phrases said to Jim, "We've been having the most fun making our mural about India."

The making of murals, whether about India or about Halloween, is an important part of our activity program. This work provides an opportunity to work large; it provides, as do few other art activities where art room and equipment is limited, an opportunity for group participation. The subject for the mural is chosen by the group; ideas to be embodied in the representation are selected as a result of class discussion. Smaller groups or committees, each with a leader, are then formed, with each committee assuming the responsibility for one phase of the mural.

The groups now come together to plan for the assembling of their separate contributions. Objects are sketched on the large surface with charcoal or white chalk. Some children prefer to sketch directly on the large paper; some prefer to make the drawing on a separate piece of paper and then trace it on the mural. The composition is improved, if necessary; relevant objects may be added to help pull the arrangement together. In all of the work, drawings are kept as large as possible; unnecessary details are eliminated; spottiness is kept at a minimum by having objects touch or overlap.

Now for the coloring: colored chalks or tempera paint are used. The coloring, as the sketching, is preceded by discussion as to the best way to make their ideas stand out. If the children are to be happy in their project they

will need to understand the value of having some dark, some light tones; some bright, some dull colors. They can see that some previous work was not successful because the color areas were too broken. They soon realize that color plays an important part in making their mural express their ideas. In the coloring, as in the other phases of the work, all children can have an integral part. Each child, because of his contribution to the mural when it is finished and hung on the large mural board in the hall, can point with pride to the work and say, "Every one of us helped; this is OUR MURAL."

Of course, the development of the problem as given describes the method of procedure more suited to upper grades than to primary. Just as in any other art activity, the work is adjusted to the grade level.

In the primary grades our murals take cognizance of the individualistic nature of the small child by using the individual sketches of each child and grouping them together in a final project. One spring each first grader made and cut his own portrait. These were grouped together in a large panel called "For Mother's Day." Often the small children use colored paper, cutting free forms representing a chosen subject. Sometimes they use colored papers; sometimes they decorate their own paper from which forms are cut and assembled in a large mural.

Of course, making a mural involves preparation and work but work that is surely worth while when evaluated in the light of the art teacher's creed, "Art instruction should encourage exploration in many media; should encourage increased art knowledge and skills, and should encourage creative experience in significant activities."



The pupils of the sixth grade made a mural expressing ideas about life in India.

MURALS FOR OUR CAFETERIA

HESTER PRESTON
INDEPENDENCE,
MISSOURI

JUNIOR HIGH had a new cafeteria, all new tables and chairs, new steam tables and dishwasher, and very blank, drab, gray walls! The food was good but the setting was uninteresting. Something was lacking! The principal and the art teachers put their heads together and decided on an answer to the problem—murals for the walls. How could so large a job—too big for a class project—be accomplished? Why, the two art clubs of Junior High would take it as their year's work. Animated Vegetables was the subject chosen in a contest. Then there followed the sketching of ideas, selecting usable sketches, measuring wall spaces, choosing sketches for certain spaces, making the drawings to scale, and at last



enlarging the drawings. In the meantime, workmen had put a coat of flat white on the sections of wall to be used and now the drawings were transferred to their proper places.

From the start, interest in the cafeteria mural was aroused and continued to increase as oil colors brought to life carrots, onions, potatoes, tomatoes, beans, and almost every vegetable known. Grandpa Corn with a long, white beard flirted with Miss Tomato whose blue ballerina skirt enhanced her blushing beauty. Spanish onions, Chinese celery, and Irish potatoes appeared in native garb and cousins of Betty Boop put in their appearance. Hours were spent after school and much practical experience was gained in the use of oil paints, how to get effects by use of lights and darks, and how not to mix color together before putting it on the wall.

As a result, our Junior High cafeteria is a colorful room with always an interesting view from wherever one is sitting.



SCIENCE MURALS

LEONA D. LEOPOLD
ARTEMUS-WARD SCHOOL
CLEVELAND, OHIO

Each child in the art class should obtain a feeling that art is everywhere and that the application of art is truly a part of everyday living and learning.



EACH professional person—the doctor, dentist, engineer, teacher, and architect—needs drawing to help him visualize forms in his field. A child, through graphic and visual learning, becomes alert to the need of illustrating. Each subject he studies can become more vivid and real to him.

Perhaps one of the most interesting ways to create interest in art is to integrate it with experiences the child has had in other classes. Often, in some of these classes the time was too limited and he still felt the desire to investigate further in the same field and learn more about the specific subject.

This year we correlated some interesting murals with science and social studies. One of the most interesting was a mural of the life of a prehistoric age. Our science books gave us good basic information and illustrations. Our book caravan and branch library assisted in gathering additional reading and illustrated material. The children brought many wonderful books and all delighted in each child's contribution. They even wrote letters to various companies whose advertising showed dinosaur-like animals. They did research on the type of soil that

prevailed then, what the birds of that period were like, how the trees and all vegetation differed from ours of today, and why the soil of that age was so different from ours in our own community.

In helping to design a project of this type the teacher must formulate in her own mind, first of all, the kind of picture she is trying to develop. The importance of this planning cannot be over-emphasized. Only in this way can an art program be kept progressive. Certain skills can be developed in certain levels. If a subject is too difficult the child becomes easily discouraged and group enthusiasm is lost.

Each child received a large piece of 24- by 36-inch newsprint and drew the animal, bird, or fish in which he was most interested. Later he crayoned and cut out his drawing. Each child was given constructive criticism with teacher and class participation which helped him to see where his drawing was weak. We always ended by telling "what we liked about his drawing." The children approved or rejected material. Naturally, the better drawings were used as main interest spots. This gave added incentive, as each child wanted his drawing selected.

Our next step was to pin these cutouts in place. A heavy, white poster paper was used for our background. It comes in 36-inch wide rolls and we found it most successful. After the animals were placed, we added the



vegetation and later the shells that formed the ground. Each child had a part, regardless of how small. The principle advantage of pinning, instead of painting directly on the mural, was the flexibility possible in arrangement and rearrangement. With this method a teacher can teach to good advantage, rhythm of line, balance of color, and the ability to fill a space well, starting with the larger mass as a center of interest.

After everything was firmly pinned into place, we mixed a good blue with a thinned show-card color. The sky area was sprayed with an ordinary insect sprayer while all other parts of the picture were blocked off. Then a small amount of green and blue show-card color was mixed for the water. Last we sprayed a warm, light brown for the earth.

This was allowed to dry thoroughly, to prevent running of colors. Then we took off the larger areas of blocked paper used in sky, water, and earth. A few children worked on the mural at a time, lifting their drawings and sharply coloring, in pastels, the white space left by the drawing.

We integrated many other panels with science and social studies in this same way. The study of migratory birds; the beauty of undersea life, with the fish and exotic growth of the oceans; the beauty of many different kinds of insects and butterflies; early Egyptian life; and study of early knighthood, are some of the subjects we have used.



The fourth graders working on their section of the mural which was fitted into a narrow space above the library bookshelves. Notice that the mural hangs almost as high while children are working on it as it will when it is finished and hung in the library. This is necessary so that all can see how it will look as they work.

At right, Merry puts a face on her girl. The mural strip is pinned on wires at the top of the blackboard in the art room. Merry made the cat and girl when the paper was laid flat on the desk. After it was pinned on the wire she walked off to see how it looked from a distance and discovered that other children had made eyes and noses on the faces of their people. Hers, therefore, could not be left blank. Here is one of the values in a cooperative mural—when Merry paints a picture by herself, everything in it can be exactly as she wants it. When she is one of the painters on a group project, she needs to conform somewhat to a common plan which, in this case, was putting eyes, noses, and mouths in the faces.

MURALS FOR THE LIBRARY

SARA FENWICK and JESSIE TODD
LABORATORY SCHOOL,
UNIVERSITY OF CHICAGO

"THE school library is very often a room which can provide art class students with purpose for creative decoration. The library is usually the center for much all-school activity, and is a place which all the children in the school visit many times during the week. The brightness and color in the library, however, are often limited by the librarian's lack of time or skill to devote to decorating it.

"Our library has much heavy, dark furniture, woodwork, and shelving. Long, narrow spaces between the tops of shelves and the ceiling need special treatment in bright color and large pattern. It was while considering

this problem that we discovered that the addition of color in decoration of the library was not really limited by the librarian's skill and time, for the children could use their creative imagination with the cooperation and guidance of the art teacher."

The decoration was done by grades four, five, and six. In our school, children can't spend a long time on a project for their art time averages only twelve minutes a day in the fourth grade and eleven minutes a day in grades five and six—when the total art time for the school year is divided by the number of school days.



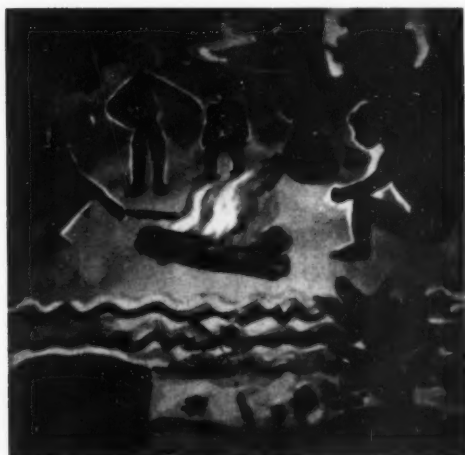
Part of every art problem therefore is how to do an effective piece of work in a short time.

OUR SHORT TIME METHOD. Notice the person in the upper left illustration. Notice the light around the arms and how, in the finished illustration beside it, the light part has been made dark. This was our method. Each child in the class painted one child or more on orange paper. Since the children were painted on orange paper, we did not paint the skin area but left the orange color of the paper. We pasted orange paper on the big, blue paper to represent the sandy beach. We did not need to cut out the people carefully. We simply pasted them on the orange paper beach. The one in the upper left didn't



look right because the orange paper was placed against the green trees, but a few minutes work painted away the light orange part behind the arms.

The pictures below were made on colored construction paper. The left one was made on purple. The work was done quickly for part of the paper was left unpainted. The people, waves, stump, and bush were painted black. Some trees were black, some a bright dark green, and others purple. The people were outlined in orange-yellow.



The fire was made of yellow, orange, and red. Each person was painted by a different child. The right-hand photographs on the preceding page show the finished beach scene in place in the library. Notice the fountain in the distance and the city buildings. Some sails were yellow; some trees were yellow-green. This scene was very gay with red in the clothing of some of the people, and brilliant blue water.

In the panel below you see a group of dancers out-of-doors and part of a group on the porch. This mural continued, taking in many dancers on the porch and a woman sitting with her knitting, looking on. Farther on to the

right a city community of tall houses with many interesting colors was painted. On the opposite shore above the little houses, a tiny church spire rises high against the clouds.

A visitor said, when she looked at the flag, the gay colors, the eager faces on the children, and the church spire, "This mural could be called 'Faith in America.'"

These murals add life and color to the library. The children feel more at home in a room they help to decorate. They feel like worth-while people when they decorate their school. They feel encouraged when they see parents, visitors, and classmates enjoy their work.



Barbara and Peggy of the sixth grade painted their dancers on separate pieces of paper which were then connected to form their part of the mural.



Alice and Carol painted the dancers out-of-doors.

MODERN MUSIC MURALS

ALICE HALE
GRAND FORKS
NORTH DAKOTA
reported by
Janice Brown, Student



THE theme of the Recreation Room was centered around musical animals. The colors used were browns, greens, and reds, typical of the jungle. This room is used for band and orchestra rehearsals, the showing of movies, and teen-age dances. Mr. Leo Haesle, the bandmaster, often refers to the musicians as "white elephants," so in the rear of the room are two large, white elephants, sitting on gold bricks, representing the superior characters, showing contrast between good and bad. One elephant plays a harp, the other a flute. In the front of the room are four kangaroos—two mothers and two babies. One mother plays a trombone and the other plays a bass viol. On the right wall, as one enters, is a donkey kicking a drum, and jungle designs. On the left a hippo plays a mouth organ and a giraffe holds a saxophone. On each of the pillars is a maestro in the act of conducting, along with the music symbol of Central High School.



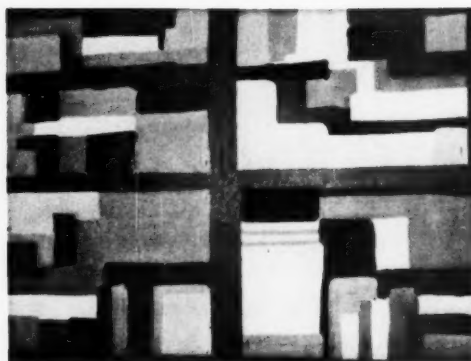
PAINTING EXPERIMENT

JESSIE TODD, LABORATORY SCHOOL
UNIVERSITY OF CHICAGO

THE fifth grade likes to do things quickly. At right are four pictures, half finished, while at center left are the same four pictures, finished.

The illustration at lower right shows four more pictures made by the same method.

The subject matter of both groups of pictures was "city life." The horizontal and vertical areas lent themselves to city backgrounds.

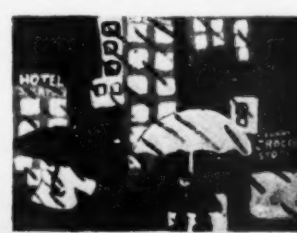


The four at left illustrate "Our School." One of the most important people is the hot-dog man with his white apron over his black trousers. The pure white cart and apron were very pleasing in the picture with the grayed colors. Notice how John used his background to suggest the horizontal planes of the school. He added windows and a few outlines.

When Mary made the picture showing the name of the school, one child said, "I like the right part halfway across their faces. It makes me think of the way sun and shadow half cover things." Another said, "I like it because it looks modern."

We used leftover paint mixtures for the background patterns. We had tans, greens, reds, all grayed because they were mixtures made by scraping out bottles of left-over paint.

In the rainy-day pictures at right the background colors were made of leftover paints which had pink mixed in them. When the white boats and umbrellas were added, the white didn't stay white even though it was added when the background colors were dry. The pink tinted the white a very little which helped to make a lovely harmony with the grays, deep reds, and dull blue-greens. The children also enjoyed this approach.



CREATIVE COLOR PAINTING

(Continued from page 310)

Then a yellow spot was painted near the center of the paper. On one side of the yellow spot we tried a red spot, blending the two with definite brush strokes, trying to produce a wide range of hues from yellowest yellow-orange to reddest red-orange. Then our brushes were thoroughly washed.

This step was repeated with blue and then a white area was painted along one side of the red through yellow to blue, and blended into the greens and oranges, trying to keep the tints clear.

The previous experiment was also made using black through all the shades and colors.

These steps we tried with all the primary colors.

Children who will do this and still have time for other free experiments of their own show considerable growth in conception of the theory of color. For further experience we examined the previous experiments and discussed the discoveries we had made. We felt we were now better prepared to begin painting on a representational basis.

The choice of subject is important. It should be something which stimulates the children's imaginations—a shape reasonably familiar yet not so common that they can't visualize it clearly, and a color which will challenge their power of color. I shall describe a tiger lesson because it seemed to fulfill our requirements successfully.

We used the same material as in our experiments, except for the paper. A paper of contrasting color to the shape we were going to paint seemed more satisfactory for this lesson, thus we worked with a rough blue-green paper instead of the bogus.

No mention was made of shape for fear of recalling outlines again. Instead, I said, "You have discovered a lot about colors now, and what happens when we put them together. Think now about the color of a tiger. What color would you start with if you wanted to mix a tiger color?"

The answer was unanimously, "Yellow."

So they began with a good big oval spot of yellow on the blue-green and blended into it whatever they chose to make a "good tiger color." Even the children who were saying that they were "no good" at art eagerly painted a tiger colored oval. Soon someone noticed that the blue-green paper showed through the yellow-orange paint with much the same effect as blue paint. At this point we discussed the characteristic shape of the cat family and decided to add a round spot at one end of the oval and a little above it for the tiger's head, and connect the two with a neck shape. We then talked about the shape and position of cat legs and painted them. Ears, eyes, and tail sprouted spontaneously. Someone asked about stripes, so we looked at a colored photograph of a tiger and noticed the pale under-belly and breast, so worked white into these parts of our paintings.

We originated individual backgrounds of all kinds. High grass, short grass, mountains, lakes, palm trees appeared. No labor in mixing little pans of paint, no anxious questions about whether mixtures were all right. Thus, in a flow of satisfactions, we had found out about the use of color for creative painting.

NATURE IN DRAWING

(Continued from page 299)

Even if the observer is not satisfied with Illustration 2, the improvement over Illustration 1 is great and that is the main thing. We know that on the way from his mind to his paper much has been lost from the picture in the boy's imagination. But the same happens to great artists. We should learn not to be influenced by what is lost but by what is gained and where we can recognize improvement. It is important that each study be an improvement over the preceding one. Therefore it is helpful to file the compositions of each pupil in a folder in the order of origin and to determine development according to this evidence. It would be wrong to criticize a single composition without considering the previous one.

Illustration 3 shows the work of an 11-year-old girl who is far below the average in her class.

(Continued on page 10-a)

School Arts, May 1952



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THE SEARCHLIGHT

(Continued from Cover 2)

est. During the session the program is enriched by field trips to native markets, craft centers, and village fiestas. After the Workshop, several specially arranged trips will be conducted for Workshop members who wish to visit other regions of Mexico.

For information write: Mrs. Irma S. Jonas, Administrator, Mexican Art Workshop, 238 East 23rd St., New York 10, N. Y. or to Frank Kent, Syracuse University, 601 E. Genesee St., Syracuse 2, N. Y.

As a Contribution Toward Encouraging qualified students to enter the art teaching profession, The Art School at Pratt Institute is offering several Dean's Scholarships for the Art Teacher Education Department for September 1952. Each of the scholarships is worth \$1800, or full tuition for four years. Students interested in applying should write to the Registrar, Pratt Institute, Brooklyn 5, N. Y.

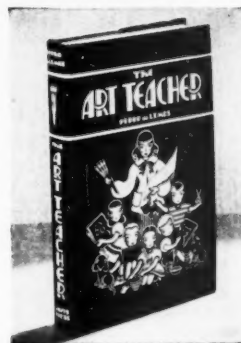
The Sixth Annual Edinburgh International Festival of Music and Drama, scheduled this year from August 17 to September 6 with Ian Hunter as artistic director, will feature leading artists of five countries in a comprehensive program of opera, drama, ballet, symphony and chamber music. Famous for its international flavor and the high standard of its presentations, the Festival is expected to attract a record number of visitors from all over the world for its 1952 season. A brochure outlining details of the preliminary program may be obtained free of charge by writing to the British Travel Association, 336 Madison Ave., New York 17, N. Y.

A New Graduate Study Program leading to a master of science degree in art education was inaugurated February 15 by the Institute of Design of Illinois Institute of Technology. The program will follow a new theory in education curricula, emphasizing subject matter rather than teaching techniques. Candidates will take workshop, sculpture, photography, art history, and related courses. Thirty-two credits are required for a degree. Students may study on a part-time basis in the Evening Division or during the summer.

Copies of the Child Discovers Music, compiled by Eugene A. Brunelle of the Art and Music Department of the Newark Public Library, a list of music books, articles, and selection of phonograph records suitable for the use of children; and their parents, and teachers, are available at five cents, for mailing costs, from the Art and Music Department of the Newark Public Library, P.O. Box 630, Newark 1, N. J.

The Traphagen School of Fashion, 1680 Broadway, New York 19, N. Y., offers folders to you, describing courses in Interior Decoration and Clothing Construction. And the school is accepting students in these two courses for the spring term. It also offers courses during the summer for those unable to attend during the regular school year. Write to the school for complete details.

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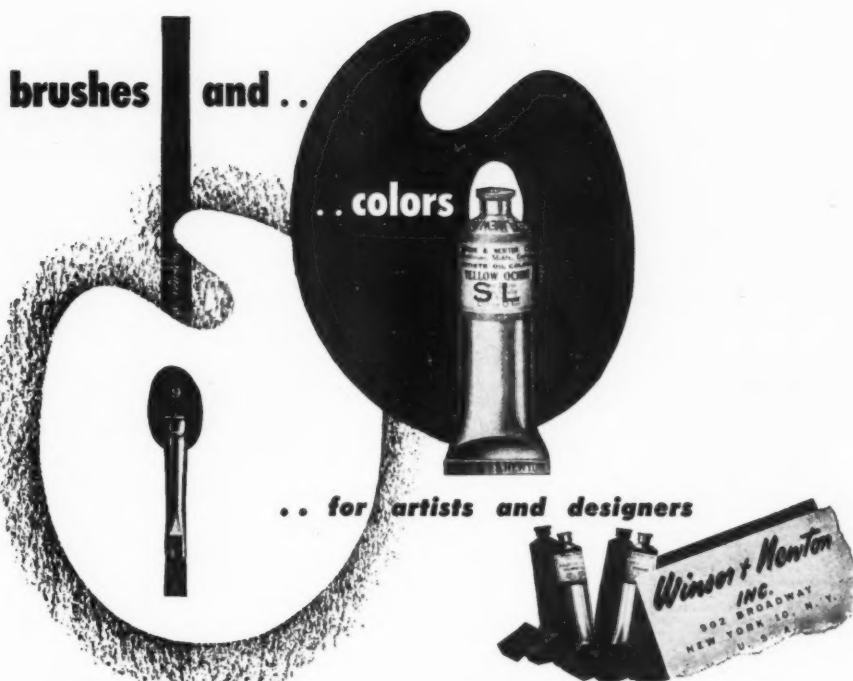
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BOOK REVIEWS

(Continued from Cover 2)

and diagrams, the importance of clouds in composition. It gives you the many different kinds of clouds—their "anatomy"—and suggests ways to use clouds in relation to good design and for creating the desired atmosphere in a painting. In addition there are photographs of cloud formations of different characters, which emphasize the effect of the sun and shadows in painting clouds, and other features helpful to those who paint the sky.

Drawing and Picture Making by Helen Stockton. Art Books for All, New York City, Publisher. 48 pages. Size, 8½ by 10¾ inches—paper binding. Price, \$1.00.

This book presents the essentials of drawing and picture making in a concise and simple way. It is a foundation book, planned for the beginner who is anxious to learn to draw and is willing to work at it. It starts with a few basic strokes and progresses in stages to the threshold of water color, casein and oil painting. It is a guide to help the beginner get started—not a copy book. By using it as the author suggests you will soon develop your own style of technique—the true measure of an artist—and derive pleasure (and perhaps profit) sketching and painting.

Notice

In SCHOOL ARTS for October 1951 we reviewed the new book by Elizabeth Harrison, SELF-EXPRESSION THROUGH ART, published by W. J. Gage & Company of Toronto. Word has recently come to us that publishing rights to this book for the United States have been transferred to Chas. A. Bennett Company, Peoria, Illinois.

School Arts, May 1952

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NATURE IN DRAWING

(Continued from page 7-a)

The drawings in Illustrations 4 and 7 are, respectively, the works of an average, and of the best school girl in the same class. Each child had 25 minutes and still the difference is considerable. Such results force a comparative consideration of pupils' work but it is important that there are represented not only poor, average, and good pupils but that the different interpretations are also considered. In a discussion of the work the teacher alone should not pass judgment but by clever questions cause the class to find how it would be possible to express something more clearly and convincingly.

"Mistakes" as variations from the real picture will occur but the elimination of them by teacher's correction is absolutely wrong and will not be of any benefit to the pupil. Besides, it is much more important in a consideration of Illustration 4 to point to the horse's attitude which can be called noble and to bring out how it is expressed, than to criticize "mistakes."

The study of art should, of course, not stop with the works of the pupils but should include higher art. This selection requires a fine feeling on the part of the teacher. Works which are too naturalistic and, for our purpose, too much "done" can easily discourage the pupil and will not help very much in his work. Therefore it is best to take examples in which a matter of line and form is visible and which are like those of the children, or at least related to them. Our examples may show that the art of antiquity and prematurity is especially appropriate with the folk arts; even in the high art we find, as Illustration 11 shows, good material for the study of art in the primary grades.

Illustrations 4 to 8 show an obvious endeavor to comply with the demands that the curriculum explains, "From the child-like form language of the third and fourth grades; the lessons lead to an advanced style and to richer expressions by clarifying and extending the pupil's imagination and by developing his feeling of form and handicraft ability."

The horse cut from wood, Illustration 8, is a result that normally could not be expected in the elementary school. But it reminds us not to neglect plastic form at any grade level. The sense of touch has even older rights than the eye and the form built from feel and touch advances inner creativity which must be the basis for every genuine creative application. Therefore we not only remind the teacher of clay but also recommend wood and plaster.

It is advisable to often change material and the manner of working. For working out a clear total form of an animal, plant, tree or human being, the silhouette of the form is always recommendable. With them the form actually started, as is proved by the troglodytic drawing of the Old Stone Age, Illustration 9, and other early periods, 10, 11. In the folk arts the silhouette has always held a special place. Cutting with the scissors forces clear decision and concentration of form.

In Illustration 6 we see clearly the special charms of the lino cut. The editor of the book in which it was printed originally says, "We see the horse in personal comprehension of the self-willed total form which forces the zoological scientist to a pitiful smiling and which inspires the owner of a racing stable with honor but it gives the artistic eye much satisfaction and pleasure. We look at the hairs of the skin and the foliage with satisfaction and enjoyment because we do not find a dead spot—everything is filled and animated with marvelous pricking warmth and pleasure to the last and smallest detail." These words confirm everything that we require for the study of nature.

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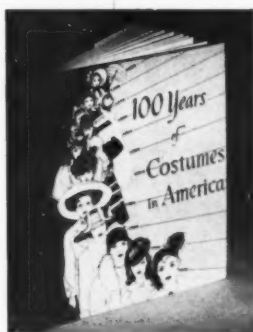
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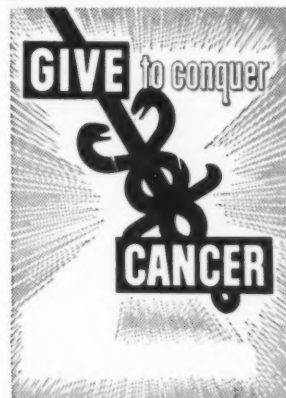
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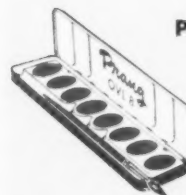


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